

Luc Sante

lucsante.com

born 25 May 1954, Verviers, Belgium

educated Regis High School and Columbia College, New York City

books:

[*Maybe the People Would Be the Times*, Verse Chorus Press, 2020]

The Other Paris, Farrar, Straus & Giroux, 2015

Faber & Faber (London); Polis (Antwerp); Dost (Istanbul); Libros del K. O. (Madrid)

Folk Photography: The American Real-Photo Postcard 1905-1930, Yeti Books/Verse Chorus Press, 2009

Kill All Your Darlings: Pieces 1990-2005, Yeti Books/Verse Chorus Press, 2007

Éditions Inculte (Paris); Libros del K. O. (Madrid)

Walker Evans, Phaidon ("55" series), 2001

The Factory of Facts, Pantheon Books, 1998; Vintage Books, 1999

Granta Books (London); Prometheus (Amsterdam); Actes Sud (Arles)

Evidence, Farrar, Straus & Giroux and Noonday Books, 1992; Barnes & Noble, 2006

Low Life: Lures and Snares of Old New York, Farrar, Straus & Giroux, 1991, 2001;

Vintage Books, 1992; Granta Books (London); Alet (Padua), Libros del K.O. (Madrid)

chapbooks:

The Unknown Soldier, Lodger, 2018

Twelve Sides, All-Seeing Eye, 2010

My Life in Poetry 1970-1981, All-Seeing Eye, 2009

editor/translator:

Novels in Three Lines by Félix Fénéon, New York Review Books, 2007

co-editor (with Melissa Holbrook Pierson):

O.K. You Mugs: Writers on Movie Actors, Pantheon Books, 1999; Vintage Books, 2000; Granta Books (London)

introductions and prefaces to books by, among others, Georges Simenon, Émile Zola, Walker Evans, Joseph Mitchell, Bob Dylan, A. J. Liebling, Chester Himes, Jean-Paul Clébert, Alexandre Dumas, Richard Stark, Weegee, Abelardo Morell, J.-K. Huysmans, Todd Hido, Charles Willeford, Philip-Lorca diCorcia, Guy Bourdin, Stephen Crane, William Roughead, James Nachtwey, David Maurer, Jacob Riis, Paul Auster, and Vik Muniz

The Best American Essays 1997, 2004, 2017; *Da Capo Best Music Writing* 2002, 2005; *Anchor Essay Annual* 1998

periodicals:

columnist, *Maggot Brain*, 2020-

blogger, *The Paris Review Daily*, 2016, 2019

guest editor, *Two Lines: World Literature in Translation*, 2011

columnist, *Photograph*, 2007-08

editorial board, *ArtReview*, 2004-06
book critic, *New York*, 1997-98
senior contributor, *Slate*, 1996-98
contributing editor, *New York*, 1995-98
photography critic, *The New Republic*, 1994-97
book critic, *Movieline*, 1990-91
film critic, *Wigwag*, 1990
film critic, *Interview*, 1988-89
crime columnist, *Spy*, 1986-87

contributions to *The New York Review of Books*; *The New York Times* (*Book Review*, *Magazine*, *Arts and Leisure*, *Op-Ed*, *City Section*, *Travel*, and *T Magazine*); *Granta*; *The Nation*; *The American Scholar*; *The Village Voice*; *The Oxford American*; *The Believer*; *The Guardian* (London); *Artforum*; *Bookforum*; *The Threepenny Review*; *Newsday*; *Manhattan, inc.*; *Harper's*; *Condé Nast Traveler*; *The New Republic*; *Vanity Fair*; *Slate*; *DoubleTake*; *The San Francisco Chronicle*; *The Boston Globe*; *Premiere*; *Vogue*; *Columbia*; *Blind Spot*; *Parkett* (Zurich); *Katalog* (Odense); *Metropolis*; *Graphis*; *Modern Painters* (London); *ArtReview* (London); *Movieline*; *Spy*; *Yeti*; *Connoisseur*; *Interview*; *New York*; *The New York Observer*; *The New York Post*; *Ulster Magazine*; *The Times Magazine* (London); *The New Yorker*; *LCD*; *The Paris Review*; *Bomb*; *New Observations*; *Slant*; *du* (Zurich); *Salon*; *The Financial Times*; *Time*; *Standaard der Letteren* (Antwerp); *Yang* (Antwerp); *Feed*; *Indulge*; *Bon-à-Tirer* (Brussels); *History Workshop Journal* (London); *Conjunctions*; *High Times*; *Cabinet*; *Mr. Beller's Neighborhood*; *Condé Nast Portfolio*; *Abitare* (Milan); *The Wall Street Journal*; *A Public Space*; *Common Knowledge*; *Aperture*; *Playboy*; *Bard Papers*; *Picture Magazine*; *Politico*; *The Paris Magazine*; *Weekday*; *The New City Reader*; *Domus* (Milan); *Contact Sheet*; *Zum* (São Paulo); *Art in America*; *Frieze*; *The Point*; *Contrappasso* (Sydney); *Hotel* (London); *Fireflies* (Berlin); *Tin House*; *Vice*; *Pitchfork*; *Ursula*; *Times Literary Supplement*; *Maggot Brain*; *The London Review of Books*; *Gagosian Quarterly*

lectures:

Visiting Professor of Writing and the History of Photography, Bard College, 1999-
Associate Professor of Writing, The New School, 1999
Adjunct Assistant Professor of Writing, The School of the Arts, Columbia University, 1994-97

Visiting Writer, Ithaca College, 2013

Visiting Critic, Photography Program, MassArt, 2009

Visiting Critic, Graduate Department of Photography, Yale University, 1994, 1996, 2011, 2017-2018

Pyle Urban Lecturer, The Mercantile Library (Cincinnati), 2018

Gladys S. Blizzard Memorial Lecturer, University of Virginia Art Museum, 2013

Contract Lecturer, The Metropolitan Museum of Art, 2005

Eberhard L. Faber Class of 1915 Memorial Lecturer, American Studies Program, Princeton University, 1997

The Museum of the City of New York, the Urban Center, the Lower East Side Tenement Museum, the New York Fire Museum, the New York Society of Forensic Sciences, New York Technical College, the Whitney Museum, New York University, Sarah Lawrence College, Hofstra University, the Eldridge Street Synagogue, the Metropolitan Museum of Art, the University of Antwerp, SUNY Albany, SUNY New Paltz, CUNY Graduate Center, Cooper Union, the International Center of Photography, the Getty Museum, Dia:Beacon, the New York Public Library, Vienna Kunsthalle, Vassar College, Angel Orensanz Foundation, Yale University, the Aperture Foundation, Hampshire College, Greenhaven Correctional

Facility, the Park Avenue Armory, Castello di Rivoli (Turin), New York Camera Club, Art Gallery of Ontario, Fundación Mapfre (Madrid), Museum of Contemporary Photography (Chicago), Alfred Stieglitz Society, Bard Graduate Center, School of Visual Arts, Northwest Film Forum (Seattle), the Cranbrook Academy, the Detroit Museum of Contemporary Art, Stanford University, UnionDocs, the Portland Art Museum (Oregon), the Palm Beach Preservation Society, the Beaux-Arts Alliance, the Chicago Arts Club, the Harvard Club, the Union Club, the University Club, William Paterson University, Monash University (Melbourne), the American Library (Paris), the Morgan Library, Colby College, Randolph College

conferences and symposia:

Beat Generation: L'inservitude volontaire (Centre Pompidou, Paris, 2016)

Documenting the City: Crime, writing and photography (Justice and Police Museum, Sydney, 2016)

The Rest Is Noise (Southbank Centre, London, 2013)

World Voices (PEN, New York City, 2005; 2011; 2012; 2015)

Monumenta: Christian Boltanski (Grand Palais, Paris, 2010)

The 8 (Cinémathèque de Tanger, Tangier, 2009)

Festarch (Cagliari, Sardinia, 2008)

New York an den Spree (Haus der Kulturen der Welt, Berlin, 2007)

Érase una vez: la modernidad y sus nostalgias (Museo Tamayo Arte Contemporáneo, Mexico City, 2005)

Ghost Town (Macquarie University, Sydney, 2004)

Annual Meeting, American Folklore Society (Rochester NY, 2002)

Crafting Sounds, Creating Meaning: Making Popular Music in the U. S. (Experience Music Project, Seattle, 2002)

The Garry Winogrand Game of Photography (Center for Creative Photography, University of Arizona, Tucson, 2001)

Harry Smith: The Avant-Garde in the American Vernacular (The Getty Research Institute, Los Angeles, 2001)

Post Ex Sub Dis: Fragmentations of the City (The University of Ghent, Brussels, 2000)

The American Mosaic (Club Méditerranée, Cancún, 1999)

Writing + Photography (keynote speaker) (Society for Photographic Education, Tucson, 1999)

Writing in Light: Literature and the Movies (NYU Institute for the Humanities, New York City, 1998)

Revelations of Tradition: Harry Smith's Anthology of American Folk Music and Its Legacy (Smithsonian Institute, Washington, D.C., 1997)

Wesleyan Writers Conference (Wesleyan University, 1997, 1998)

(In)Visible Cities: A Conference on Urbanity at the End of the Millennium (Hofstra University, Columbia University, and Cooper Union, New York City, 1996)

honors:

French Heritage Society Literary Award, 2017

NYFA Fellowship, 2014

Cullman Fellowship, New York Public Library, 2012-13

ICP Infinity Award for Writing, 2010

American Scholar Award for Best Literary Criticism, 2004

Civitella Ranieri Fellowship, 2001
Grammy Award (album notes), 1998
Cultural Award, Belgian-American Chamber of Commerce, 1998
Literature Award, American Academy of Arts and Letters, 1997
Guggenheim Fellowship, 1992-93
Whiting Writer's Award, 1989
Cornell Woolrich Literary Fellowship, 1976
Van Rensselaer Prize, Academy of American Poets, 1974

other:

blog (2007-2009): *Pinakothek*, ekotodi.blogspot.com

essays for DVDs of films by Jean Vigo, Jacques Rivette, Jean-Luc Godard, Samuel Fuller, Aki Kaurismäki, René Clair, Marcel Carné, Jules Dassin, Carol Reed, Jean Renoir, Josef von Sternberg, Jean-Pierre Melville, Orson Welles, G. W. Pabst, Henri-Georges Clouzot, Pedro Costa, Jem Cohen, Charles Chaplin, Whit Stillman, Howard Brookner, and Jim Jarmusch

screenwriter: *Bob Dylan: Trouble No More*, directed by Jennifer Lebeau, 2017
co-filmmaker, *Le Bled (Buildings in a Field)*, with Jem Cohen, 2009
curator, *The Museum of Crime and the Museum of God*, apexart, New York, 2007
series editor, *Library of Larceny*, Doubleday Broadway Books, 2004-05
historical consultant, *Gangs of New York*, directed by Martin Scorsese, 2002
guest curator, *The Garry Winogrand Game of Photography: The New*, Center for Creative Photography, Tucson, 2001-02
fellow, American Academy of Arts and Sciences (elected 2001)
fellow, New York Institute for the Humanities (elected 1999)